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• PRO and CON . . .

Dear Miss Howard:

Your article on the hysteria of fetching old Nijinsky here was a joy to me! Strange, this last week I just re-read Romola Nijin-sky's Nijinsky, Haskell's Diaghileff and Bourman's The Tragedy of Nijinsky—all of them fictionizing more or less. Nijinsky was a gifted and matchless technician otherwise an oaf and a sensualist.

Haven't we Americans loaded up with

enough foreign stuff? All of it I ever met was much overrated. Your deductions were so sane, so practical and so American! Thank you and don't let these foreign onceweres pull any wool over you.

E. L., Connecticut.

My dear Miss Howard:

Your Summing Up of the January issue of your fine magazine was read with much ap-

your fine magazine was read with much appreciation. It was truly a fine article on Nijinsky.

But please understand. Nijinsky must come to the United States. There is no other place he can go and receive treatment that has improved him so much of late.

You are absolutely right about Nijinsky as a sideshow. And believe me, he will not be a sideshow while he is with me. Already a theatrical man has offered me big money to take Nijinsky on a 10-week tour, where he would only have to make a bow at each performance. I turned the offer down, flat. That would be suicide for the sick artist I love.

Please read of my plans. First, I have written to Anton Dolin suggesting an American Nijinsky Foundation supervised com-

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• PRO and CON . . .

pletely by honest men. I want absolutely nothing to do with funds. I have suggested to Mr. Dolin that you be made chairman of the foundation and also treasurer, to have complete charge of all funds.

There would be some expense for Nijinsky here. His room, board, washing, companionship, etc., while he is at my home I will give to him free of charge. I want nothing from him.

But there is likely to be matters of a nurse, insulin, traveling to Hartford and New York for hospital treatment, and other items that will be expensive. These I could not afford to give him. But a foundation, completely supervised by an honest committee, could handle these expenses.

It is suicide for Nijinsky to remain in Europe. Here with me he will be seen by no one except myself, my wife, doctors and the few friends that come regularly to my house. Not even the students I have would be allowed to see Nijinsky.

But I could not afford a little automobile to take him out to the park, where we could spend afternoons together. And I could not afford to buy insulin and pay for a nurse. The foundation must pay for such things.

I agree wholeheartedly with you concerning Madame Niijnsky's lecturing of any type. Right now, she must come to this country with her husband. There is no other place for them to go. But, because it is so necessary for her to come here I am sure we could get her to sign an affidavit which would forbid her to lecture on any subject here, and would forbid her to make money by any means while in this country.

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• PRO and CON . . .

Of course she will have expenses here. But they should not be more than the expenses of any average American. The committee could take from the foundation enough to pay her expenses. It could give her an established weekly amount to live on, and insist that she be satisfied.

Your idea of a Nijinsky Memorial in the form of scholarships is wonderful. But this should be aside from the foundation for Nijinsky's expenses other than his room, board and ordinary living expenses in this Those I will gladly stand by my country. self. I only regret that I cannot stand all of his expenses without outside help. would gladly do it.

I know that you are an artist and that you will stand by a fellow artist and accept the high responsibility of Chairman and Treasurer of the American Nijinsky Founda-

tion. What do you say?

Very sincerely,

Anatole Bourman, Springfield, Mass.

Editor's Note-Mr. Bourman's sincerity is admirable and we respect his apparently honest desire to help his old friend and classmate quite as much as we appreciate his broadminded view of our stand in the matbroadminded view of our stand in the mat-ter. However, a letter from Mme. Nijinska, addressed to Anton Dolin, anent her plans for the proposed sojourn of herself and hus-band in America is said to be coming from Europe. Until it is received and Mme. Nijinska's position is thus made clear, we are withholding any decision as to what part THE AMERICAN DANCER will play in future activities on Nijinsky's behalf.

Dear Miss Howard:

Why can't something be done to make dance recitals exempt from taxation?

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It seems to me that, since dancing is educational (tho a few misinformed people do not think so) the "commencement exercises", which is really what a dance recital is, should not be taxed. However, I do not blame the government for taking this tax if we make no effort to break it.

Certainly dancing will not be considered by the government as educational unless it is brought to their attention. What, in your opinion, can be alone about this? I would also like to hear the other teachers' views on the subject. Very truly yours,

Gertrude Blanck.

Note: First of all, dance teachers themselves must decide whether they wish to be classed as educators or as artists. Too many of them try to straddle the fence . . . yearning for one and clinging to the other. There is no question in my mind but that dancing rightfully belongs in the educational category and that there is no more reason why dance teachers should be taxed when showing the degree of perfection their pupils have attained than that art teachers should be taxed if they put their pupils' paintings on exhibit and charge admission to see them. Some may argue that dancing is entertain-ment. Well, so is the viewing of paintings by those who enjoy art in that form and as each is an individual skill there is no reason for discrimination against the cultivation of either talent.

Dance teachers can do themselves a threefold service by working to be admitted to the educational systems, i.e. for legislation that will require that every teacher of danc-ing pass a "state board" examination to prove his qualifications. When this comes to pass, there will not be any tax on the "commencement exercises" of dance schools, as Miss Blanck so aptly describes the annual recital, cheap competition by unqualified teachers will be automatically eliminated and free dance classes by physical education teachers will also be a thing of the past.

In your November and December issues of THE AMERICAN DANCER I notice you have eliminated the Code of Terpsichore by Carlo

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• PRO and CON . . .

I have been particularly interested in these installments and do hope you will continue with them. I have been able to use these installments as a valuable part of my dance library. Very truly yours,

Ninita Johns,

Syracuse, N. Y.

Note: Lack of space necessitated our holding this material over until the current issue in which the serial is resumed.—Ed.

Dear Miss Howard:

Having followed Dorathi Bock Pierre's Southwest dance reviews rather closely for several years, I would like to take the stand in her support regarding the subject of American Spanish dancers, brought up in your letters forum last month.

On the ground that if non-Russians can be good ballet dancers non-Iberians can be good Spanish dancers, it is absurd, as a correspondent has attempted, to draw an analogy between Spanish dance and ballet.

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not physical imitation, makes the Spanish dancer. True, every dancer should learn what can be learned of the dances of various races and lands, but it is the better part of artistic valor that such dances ordinarily be publicly performed by those to whom they come as naturally as the act of breathing.

Miss Pierre is not alone in her legitimately expressed contentions on this subject. (Vide Argentinita's devastating caricature, L'Es-pagnolade, this season on "foreign" interpretations of Spanish dance.) More power to your critic for her honesty, her understand-

ing and her authoritative reviews.

Please accept my good wishes for the continued success of The American Dancer to which, in the opinion of many readers, Miss Pierre notably and consistently adds.

Sincerely,

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• PRO and CON . . .

Dear Miss Howard:

The magazine gets better with each copy. I can hardly wait from one month to the next to get mine.

Wishing you the best,

MARY MARGARET JOHNSON, Canton, Ohio.

Dear Miss Howard:

I am taking this opportunity to tell you how much I enjoy your magazine. My pupils and I actually "eat up" every word

Sincerely, RAYCELIA FRY,

Hobbs, N. Mex.

Dear Miss Howard:

Schools of social dancing stress "deportment" in their advertising of dance classes. I assume that deportment means good manners, and I am wondering if the attention to this subject ends with the social dancing classes?

Recently I have attended several dance performances and have been very much annoved by the continuous conversation of people around me who, by their very conver-sation disclosed that they were students of other factions. It seems to me that teachers should realize that it does not redound to their credit to have these bright young things audibly drawing comparisons and criticizing the work of other people to the extent that those around them cannot enjoy an otherwise dignified performance. Isn't there something that can be done to inculcate good manners into ballet students along with the over-emphasis on "cultured tones" and aesthetic appearance that so many of them effect?

Sincerely,

Jane Bledsoe, New York, N. Y.

EDITOR'S NOTE: The disparaging remarks which some ballet students are always prone to make about the performance of their contemporaries is indeed unfortunate but it does not seem to us that it should be charged to the teacher. These students are usually adolescents when they begin studying with the New York teachers whom our correspondent holds responsible for their conduct, and most authorities agree that innate good breeding is inculcated in an individual long before that. We all deplore these hecklers, but as long as there are ill-bred people in the world they will undoubtedly find their way into dance schools and sully the reputations of those who are more gently reared.

Dear Miss Howard:

My apologies for being late with my subscription fee, and thank you for not cancelling me out promptly.

I shouldn't care to miss Albertina Vitak's comments as a foretaste of what we may expect when the touring ballet companies finally arrive in British Columbia.

Thank you.

Cordially,

Frieda Marie Shaw, British Columbia.

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Coquetishness of girl's part well described.
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FEBRUARY

1940

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Summing Up

RUTH ELEANOR HOWARD

The fact that we are now well into 1940 is breathtaking! It marks the turn of another decade . . . and, undoubtedly, the dawn of a new era for the dance world.

"Dance is ageless . . . it is an ancient art and will endure forever," I can hear some say. Of course it is, but that does not mean that the personalities connected with it will go on forever unless they exert themselves to make their influence felt—and how many are doing this?

In the past ten years five great personalities in the dance world have passed on . . . leaving a rich heritage for which they will long be remembered and which sets a goal for all who follow. This month marks the anniversary of both the birth and death of one of these . . . probably the greatest ballerina of all time—Anna Pavlova.

In recalling this anniversary we are impelled to point out that Pavlova was not a Cinderella . . . no Prince Charming sought her out and gave her a magic slipper in which to dance. She worked and sacrificed and dedicated herself to her art with every breath she drew . . . to the very last. To be sure she headed her own company, but that in itself entailed endless responsibility and hard work. It did not come about overnight, and having come about, it meant longer hours and even more rigid adherence to ideals.

It seems fitting that we should observe this Pavlova anniversary by looking, not back with maudlin sentiment, but to the future—with our eyes fixed on the vista she opened to us.

Ballet has made great strides since Pavlova and her company first toured this country . . . there is a much wider appreciation and deeper understanding of it. And with that has come greater opportunity for those who want to dance . . . there are now several good ballet companies growing healthfully in the United States and opening their arms to young dancers who have the stamina

to submerge themselves in work, not for work's sake, but for the sake of what work will do for them.

But how many are willing to do this? Hundreds—yes, probably thousands—will declare themselves ready and eager to join a ballet company and will glibly chant that to dance is the sole urge of their lives . . . but once having been taken into the magic fold, watch how quickly their tune changes. Before very many rehearsals have passed, our new recruits will look about and decide that all other dancers in the company are inferior to them . . . that "politics" rules the group . . . that favorites get all the solos . . . and so on ad infinitum.

The fault is not entirely with the dancer. To a certain extent, it is probably traceable to our good old American precept that "all men are born equal" and few people ever reach the age when they can dispassionately evaluate their talents as separate and apart from their civil rights. And much more of it, I am afraid, is chargeable to the dance school which does not impose rigid discipline making reward in the form of solos or special distinction only the reward of merit.

Only when the dance schools of this country impose strict standards on themselves and govern their pupils accordingly, can we hope to produce the timber that will enable someone to build a really first-rate all-American ballet company! And I venture to say that every head of every American ballet company, having struggled as I know they have against these very odds, will agree with me.

So—while progress is forward, always... we progress by profiting from past experience, and it seems to me that we could do no better than to dedicate ourselves at the turn of this decade and on the anniversary of Anna Pavlova's birth to stricter artistic standards for the dance in America. And surely no more fitting memorial could be pledged to the immortal Swan!

Alexandra Danilova



A Portrait

by A. E. TWYSDEN

LLE. Alexandra Danilova promised to allow herself to be interviewed, but no suitable opportunity seemed to present itself, and in the meantime I began to wonder what the celebrated dancer would be like in real life. Her artistic range is so wide, and her interpretations so varied, that it seemed impossible to guess which, if any, would represent the real Danilovawould she be gay, as in Le Beau Danube and Gaité Parisienne; tragic, as in Lac des Cygnes; comic as in Igrouchka or merely enchanting as in Carnival? How soon should I be able to discover for myself?

At last—one morning—the telephone rang. A greeting, and then: "What you do this morning? I just arrive at this hotel and wonder if you like to come now and do interview."

So far so good; the voice was charming. A few minutes later I arrived at her door; so, however, did an enormous trunk, and after receiving me Mlle. Danilova became somewhat occupied in seeing it placed in the proper position, which gave me leisure to observe her.

What was she like? Not like anything which I had in any way imagined. Tall for a dancer—about 5 ft. 6 ins., very slim yet not angular; a small heartshaped face; a Grecian nose; brown hair and hazel eyes. Her manner dignified and quiet but very simple, and her movements gentle and definite; she seemed to remind me of someone whom I had seen before but could not for the moment recall, and then—suddenly—I had it! She is the Greek classic type as imagined and etherialized by the painters of the Italian Renaissance, by a Botticelli or a Fra Bartolomeo, and I

had seen her many times in their pictures, either as a laughing, dancing nymphe or a gentle, contemplative madonna.

That is Alexandra Danilova—a Renaissance picture come to life—there is no other satisfactory method of describing her, and whether gay or solemn she carries with her something of that "unearthly" quality which she shows so strongly in Les Sylphides, Lac des Cygnes and Giselle.

But enough of such musings. The "Botticelli Nymphe," having settled the trunk to her satisfaction, dismissed the porter, turned to me and said firmly: "Now I unpack and you ask the question."

"Would you please tell me if you are really Russian, and where you were born?"

"Yes, I am entirely Russian. I was born in Petrograd—what they now call Leningrad," came the answer. "I am of military family and when my parents die was brought up by my aunt."

"Had you any relations who were dancers?"

"No, it was military family; there is no history of any artist or dancer in my family."

"Then what made you take up dancing?"

"It was the idea of my aunt. She saw I was very graceful child and she said I would be great dancer, and then because one day I just get on my toes and my aunt think I was a future Pavlova" (this with a laugh and raised eyebrows) "so she decide to put me to the theatrical school."

(All this winter the critics have seen in her a great resemblance to Pavlova so perhaps her aunt was not so far wrong after all!) "Were you not at school before then?"

"All little girls in Russia go at seven years to what we call 'Gymnasia,' that is the day school where I was, and when you grow up a little you go to 'Institute' where you live all the time, but I develop talent for dancing."

"What did your relations think about

"All my family were rather astonished at the idea to give me to the stage, but my aunt was very sure."

"Did you have to pass an examination to get into the Ballet School?"

I was corrected at once: "It is the Choreographie Technicum of Petrograd! Yes, we pass the ordinary School Examination and Physical Examination and what they call Art Examination; that is, to see that your face is not ugly and that your feet are straight and that you look pleasing."

Here Mlle. Danilova disappeared into her dressing room with an armful of clothes, and I was left to imagine a small girl with a solemn, anxious face, awaiting the decision of the examiners. She returned, smiling—it was impossible to imagine anything more "pleasing"—and to my amazement announced: "You know, when I went to Technicum I had never seen a Ballet."

"What sort of training did you receive in the Technicum?"

"All sorts—general education like in your public schools—special education in all theatrical arts; dancing of course; history of art, elocution and aesthetics—that is the understanding of beauty—every kind of beauty. It is very complicated."

"I always understood that one was born with or without the power to discern beauty?" (Continued on page 36)

Dress Rehearsal



The Ballet Theatre prepares for its opening while THE AMERICAN DANCER cameraman photographs them unawares.

PATRICIA BOWMAN is the dancer seated beside the young man who hasn't quite adjusted his costume. Next, we see Jose Fernandez

discussing the costumes for his new ballet Goyescas with designer NICHOLAS DE MOLAS. LEONARD WARE and two other company members talk it over on the stairway while, last, a prop tree standing back stage provides a resting place for AUDREY CASTELLO and JACK POTTEIGER.



A stairway conference between Yurek Shabelevsky, Patricia Bowman, and Anton Dolin. Karen Conrad is coming down the steps. The next two pictures show the dancers using the idle

minutes to practice and to eat. In the last picture of this row KAREN CONRAD and EUGRNE LORING are seen waiting for the elevator to take them up to their dressing rooms.



NINA STROGANOVA is the ballerina and KARI KARNOKOSKI is the Hussar in the background. Eugene Loring and KAREN CONRAD

finally got their elevator but they had to operate it themselves. The last two pictures show dancers waiting for their cues.

Write Your Dances

Outline of a New Method of Dance Notation

(Continued from November, 1939)

by SOL BABITZ

N THIS article we will treat the subject of locomotion — movements of the feet on the floor. The space below each unit is a picture of the floor as seen from above, the feet being located as shown in Fig. VI. The dots in Fig. VIa are movement notes (abbreviated MN). They represent the feet in the normal position as in Fig. VI.

At this point it is recommended that the reader, whether he be a dancer or not, take the magazine in his hand, stand up, and actually do the following steps while reading them. Only in this way can one realize the relation between the notation and the movement.

Taking a step one square (about two foot lengths) forward with the right foot, the foot moves as shown by the dotted line in Fig. VII. The notation for this movement is shown in Fig. VIIa according to the rules of notation as explained last month. The MN (dot) of the moving foot is written in its normal

position and a movement line is attached to it to show the length and direction of the movement.

Figs. VII, VIII and IX are an uninterrupted continuation of steps. Since each unit is one beat and since each dot represents the beginning of a beat, the MN (dot) in Fig. VII represents the first count; the MN in Fig. VIII, the second count; the MN in Fig. IX the third count. The line in Fig. VIIIa shows the length and direction of the step of the left foot as shown by the dotted line in Fig. VIII. In Fig. IX the right foot steps one square diagonally left and forward to join the left foot. The feet drawn with dotted lines show the original normal position of the feet as in Fig. VI. Fig. IXa shows the notation of the movement of the right foot as shown by the dotted line in Fig. IX. Notice that altho the right foot is now two squares below the normal position of the feet (Fig. VI) the

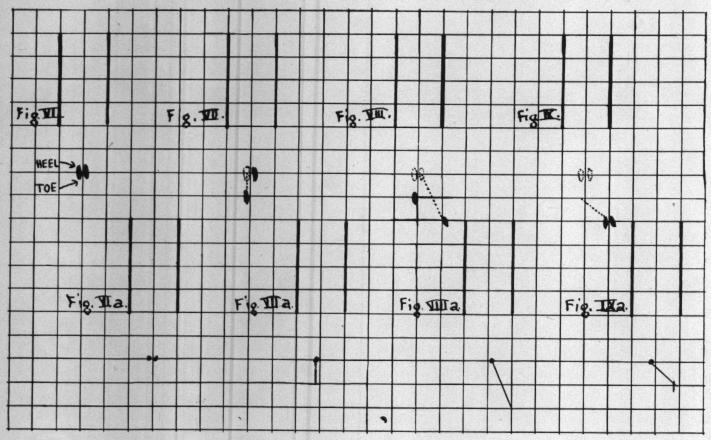
notation of the step is shown directly below the unit in normal position. All separate movements of the feet are notated with MNs in the normal position of Fig. VIa. If both feet move on the same beat they are written in the same unit. If in such a case the feet are not in normal position at the beginning of the step but are separated, the MNs are

similarly separated.

The toe normally points in the same direction as the direction of the ML (movement line). In Fig. IX, however the toe does not point in the same direction as the movement line; the movement line is diagonal while the toe points forward. Therefore in the notation (Fig. IXa) a little line crosses the ML to show the changed direction of the toe. This line is similar to the angle line described in the first article.

(To be continued)

Questions regarding problems of dance notation may be sent to the writer in care of THE AMERICAN DANCER.



Danseur

THE STORY OF MY DANCING DAYS

by JULIAN FRANCESCO

For the third time I have retired from the stage. There were no large "Farewell Appearance" billboards posted throughout the countryside. Nor were there any the first time I retired, nor the second.

You have already guessed the truth: I was born either a few centuries too soon, or too late, and again, perhaps I was not a "born" dancer at all. There were many reasons why I did not become famous, but even without fame, my career has been a success, to myself at least.

I have had more than a decade of enchantment while trouping, stamping and pirouetting before an ever-changing background of colorful scenery. Now, it's all over (for this time, at least) and I can tell the truth: It has been fun.

Come with me then, back to a year in the early Twenties. My high school days were just being finished. Plans for my future were vague and indefinite. At various times I had decided that I wanted to become an engineer, an air-mail pilot, a postmaster, a bee-keeper and a hundred or more other callings that would happen to strike my fancy.

One warm spring evening I wandered into the village library to chatter with the girls and boys who kept the place in a continuous buzz of conversation and restrained laughter only to find the room still suffering from supper-time quiet. In browsing through the titles for something to read to kill time until the crowd arrived, my attention was drawn to a book entitled "Famous People of the Stage." I thumbed its pages through chapters on opera singers, actors and dramatically posed prima donnas. The last chapter was entitled "Nijinsky." I began to read. A new world opened before me. Immediately, I decided to become a dancer, to live and experience in reality a life as full of activity and beauty as the Russian Ballet of Diaghileff appeared to be in the pages of this little volume.

A dancer! Think of that. A most remarkable decision, come to think of it now. Especially since, at that time, I had never seen a ballet. Nothing of the requirements considered necessary to success as a dancer were known to me. Nevertheless, I sped home to the farm, to my grandmother with whom I lived at the time and for whom, incidentally, I washed dishes and mowed the lawn, to announce my latest ambition.

Grandmother promptly put her foot down with emphasis at my mention of a career in the theatre. The idea was "outrageous" and I was simply "out of my head." Kindly soul, little did she know that to put her foot down on any ambition was only to increase my determination to go through with it. Even today I can hear her caustic sarcasm—



-Alice Stevens

. . . and crept down the creaking stairsway.

and common good sense—in her ineffectual reply.

"Dancing! Of all the crazy notions for any kid to have. What you need is work. Make money. Get yourself a Five-and-Ten Cent store and make something of yourself." Her tone was discouraging enough to make me keep further counsel to myself. All the next day I brooded—and dreamed of the glamour, the excitement to be enjoyed in the Russian Ballet. I washed dishes desultorily and mowed the lawn with a vengeance.

By some strange reaction, understood by little boys of eighteen only after twenty years have elapsed, my wish to become a professional dancer suddenly became overshadowed by the desire to "Show Them." I would leave the shelter of the farm roof, forego the luxury of three good meals a day and if necessary I would starve to become a great artist. According to the books I had read about artists, starving seemed to be the popular way of becoming artistically great.

At any rate, the Ten Cent store idea, even with its possibilities of making a cool million or so, seemed utterly unbearable. Grandmother's favorite song lately had become: "Woolworth did it—so can you." But to myself I would sing: "Nijinsky did it—so can you!" Only I didn't know exactly what Nijinsky had done.

To prove my case, the following day I went down to the Five and Ten. The trip convinced me that running up and down behind a counter selling ribbons, toy balloons and hot-water bottles to old ladies was

worth every cent of the possible million. Nothing, to my youthful mind, could be more unromantic than being the boss of a Dime Store.

A few farms down the line from us lived a Lady whose entire existence had been spent in the privacy of her farm "drawing room." She was elegant and cultured to a surprising degree in spite of the fact that she was the wife of a local poultry dealer. Through patient listening to my boyhood problems and diplomatic agreement, this beautiful woman had eventually won my confidence in matters pertaining to soul and spirit.

She was the only person to whom I could go with my plan to become a dancer. She ush-ered me ceremoniously through a disordered kitchen and dining room into the greater disorder of a book-strewn "drawing room." After sitting upon a room." After sitting upon a chair from which Shakespeare, Oscar Wilde and "The Burning of Rome" had been removed, "I have been thinking of running away," I stated bluntly.
"I'm going to be a dancer." She merely smiled at me encouragingly, so I continued. "I'd like a career in the theatre. Go on the stage-travel-see the world -and-oh, just get away from this dumb farm life." Her eyes were beginning to widen, with a mingled look of surprise and amusement. I went on hopefully. "I want to go to the city, study dancing. Someday perhaps I'll make a great nameif I'm good at it, that is."

Silence. I looked at her for an encouraging sign. My heart fell when I saw that her brows were knitted together as though perplexed.

"Of course," she said, lifting her head to appraise me from head to foot, "you may have the qualifications necessary to become a successful dancer, but forget about Fame. Many young people make the mistake of seeking publicity, when their real aim should be artistic perfection. Fame, you understand, costs money. A paid publicity man, if he is a good one, can make anything famous from a can of beans to a President. Be content to be an artist, keep your ideals and your chin up. Beginning without friends, without money, you will have an upgrade struggle. You can do it. I know you can!"

That was all I needed. I bounded back to my Grandmother's farm determined to start that very night.

But Fate decreed otherwise.

When I arrived home I found that we had company. A wealthy aunt and uncle had come unexpectedly to spend a few days in the country. Their occasional visits to the farm were filled with new and exciting things for me to do. In their automobile I would be invited to go places. Coming as they did from Chicago, both had interesting tales to relate of adventures in the big city.

When my aunt and uncle had departed for Chicago, the farm again resumed its monotonous existence of feeding chickens, washing dishes and mowing an eternally healthy lawn. My dream of leaving the

(Continued on Page 39)

Dance Events Reviewed

Critiques and News from the East and West

by ALBERTINA VITAK

LA TRIANITA — Barbizon-Plaza Concert Hall, December 3.

Since her last New York appearance the American La Trianita's Spanish dancing has become much more poised and mature though she still lacks a certain element of nuance in mood and line at times. At a great disadvantage in sharing her program with the "baritone diseur," her beauty, effective costuming and ingratiating manner were not always able to dispel the strained atmosphere created by the embarrassing efforts of that aspiring amateur.

A HOLIDAY DANCE FESTIVAL-St. James Theatre, Presented by Frances Hawkins.

THE AMERICAN BALLET CARAVAN, December 26.

The premiere of Charade, or The Debutante, by Lew Christensen, was the feature of the opening performance and it will warrant being featured on many future programs as its choreography, with a slight story affording a good background of humor, is ingenious and sparkling. It contains much excellent classical dancing by Marie Jeanne, pert personable Ruby Asquith, Lew Christensen and his brother Harold, and some delightfully ridiculous out and out clowning by Gisella Caccialanza. Charade is a perfect, little ballet and it makes certain that Mr. Christensen's ability as choreographer lies in the lighter classical vein. The movement has spontaneity and fine continuity, a quality which his compositions have sometimes lacked heretofore. Even his own performance had more flourish. He executed the air turns and difficult feats which he assigned to himself with his usual virtuosity. His role does not contain much actual mime but he carried off his part of the story with engaging expressiveness.

The costuming was simply delightful. The dancers all looked very attractive in the "tutti-fruiti, ice cream, pink cake and lace party favors" tutus by designer Alvin Colt. Especially amusing was the ermine tail trimmed one with tails on the little lace panties. And although this company does not go in for much décor, the large blue quilted satin screens plus a few palms were sufficient to orient the action of this debut party of twenty-five years ago.

It must be admitted that Gisella's pixie cavortings as the prankish younger sister were largely responsible for much of the gaiety and success of *Charade* just as her FERNANDO ALONSO, NEW-COMB RICE, MARGIT DE KOVA and ALICIA ALONSO, members of the Ballet Caravan in a scene from the company's new ballet,

Charade or The Debutante

-Maurice Seymour



intoxicated Rich Girl, also an effective piece of work, added much to Filling Station. Gisella is an accomplished ballerina so her wholehearted adoption of comedy was quite unexpected but it won for her the honors of the evening.

On the serious side, Charade provides Marie Jeanne with an excellent role. She has improved amazingly and did several clean cut entre chat huit which were, oddly enough, left unapplauded. Besides beauty, fleet and lightning quick technique, Marie Jeanne apparently possesses nerves of steel and is fast developing a graciously styled ballerina manner.

The improvement of the individual dancers such as Lorna London, who has fluid grace, and of the company as a whole, could best be noted in the older works presented such as Promenade (William Dollar), the clever typically American Filling Station (Lew Christensen) and especially in the not so old but very good Billy the Kid (Eugene Loring). Billy was an excellent Ballet the night it opened but now with the polishing processes of time and repeated performance it is outstanding. Missing in the title role was Eugene Loring though the not simple task of replacing him was very creditably done by Michael Kidd. Mr. Kidd is a strong dancer with a lot of individuality. Lacking the sensitiveness and wistful humor that are Mr. Loring's own, he interpreted Billy more as a tough fellow (as he probably was) but otherwise caught the style of the Ballet."

December 28

City Portrait, a cross-section of some of the drab and sordid lives in a big city was disappointing in several ways. Perhaps this was mainly because so much is now ex-

pected from Eugene Loring, its choreographer, whose previous works have borne the stamp of real talent. There was some evidence of his originality and strong feeling for characterization but not sufficient for a work of this proportion. Its biggest fault was that the meaning was not always immediately clear though the designs and rhythms were sharply drawn in an interesting monotone of movement. Judging it as an experiment in giving "a dance pattern to colloquial gesture" Mr. Loring has succeeded. Yet its total effect as a Ballet cannot be said to be completely successful. One disappointing aspect was the absence of any humor of which Mr. Loring is such a master. Then perhaps the weakness begins with the depressing subject both for Mr. Loring and for the dancers of this company. How could Mr. Loring possibly overlook the humor in a big city? Though I admit there is so little it can very easily be missed. At least the Ballet did serve to provide Gisella with a serious role. The poignancy of her rendition made this reviewer glad that she has not entirely forsaken straight dancing as the first performance led one to believe, but I wish she had not been put sur les pointes.

AIR AND VARIATIONS by William Dollar derives its force from the strictness with which the choreography adheres to purely classical style and to the phrasing clearly designated by the Bach music as well as to the precision of the dancers. Its performance was much smoother than on the occasion of its premiere which again brought out the noticeably greater professionalism and technical development of the ballet corps as well as the soloists. However, Fred Danielli who appeared so promising in other works was not strong enough technically for this.

MARTHA GRAHAM, December 27.

To Miss Graham I am indebted for one of the most stimulating concerts I have ever seen. Both as dancer and choreographer she has a most remarkable theatre sense. Every one in any phase of the theatre should see her new Every Soul is a Circus. Her timing and phrasing, the shifting of interest at just the right moment, with never a superfluous movement are something to marvel at as is her newly revealed unsuspected talent for comedy. With the utmost subtlety she for comedy. had her audience howling with laughter. A satire of "a silly woman's life" it was a surprising vehicle for Miss Graham. I am wondering if even she isn't a bit aston-ished when she looks back a few seasons at herself? But she will probably always be full of surprises-all great artists areand Miss Graham is a superb artist. Even so, her second new composition, a solo, Columbiad was somewhat too long, repetitious, and what is worse, meaningless. less serious audience might have giggled at her repeated taking down and putting up of a bi-colored scarf, might even have audibly requested her to make up her mind. However it provided opportunity to watch Miss Graham in beautifully dignified movement which is more than ample cause for

Miss Graham is also fortunate in possessing such a fine supporting company. Each and every one of her group dance well and intelligently. They are vibrant personalities and a real force as a group. Nelle Fisher, a talented newcomer was really lovely. Eric Hawkins has improved greatly and is now part of what he is doing and not merely the excellent assistant he was a year and a half

ago.

American Document further revised is a genuine achievement. Perhaps it is that the changed conditions in the world give it even more significance than previously but the audience was spellbound. So was I and this was my third viewing.

Houseley Stevens, Jr., excellent as Interlocutor, Jean Erdman, Sophie Maslow, Ethel Butler, Marie Marchowsky, Frieda Flier and Mercier Cunningham all deserve mention for this performance that ran like a

fine watch.

SAI SHOKI, December 28.

Anyone who fails to feel a glow of pleasure or admiration for the delicate art of Sai Shoki, whether in her elegant court dances or in the grotesque and comical character studies, should have either his eyes or his head examined. Her quiet command of an audience is as fascinating to watch as is her controlled dancing. The enchanting Sai Shoki is truly a gifted daughter of the gods.

CARMELITA MARACCI, December 31.

The last day of the year brought into the dance world of New York a new exciting and intensely dynamic personality, Carmalita Maracci. She is brilliantly talented with a unique and individual style stemming mainly from the Spanish idiom with some subtle use of ballet. She bears quite a striking resemblance to Martha Graham in face but there, except for their personal magnetism, the resemblance ends. Highly skilled technically she has a beautiful sensitive line with exquisite control. Every move, even to her smart carriage, is made to give its utmost value. But in her compositions there is little in spatial design or variety of movement as emphasis is always placed on style and mood. The style is exaggerated, even to her facial expression, almost to a point

of grotesqueness and is usually in an acid and bitter mood of satire.

Powerful and startling it all certainly was, but it proved to be somewhat of a hazard in a solo concert. Her program was rich with ideas but almost all of these were developed too much in the same general approach and pattern regardless of It is possible even in dancing to tear a passion to tatters and of this Miss Maracci was guilty. In other words the program lacked balance with even the numbers for her small group of three arranged in the It was only in the last same brutal style. Two Caprices (which the cheering audience forced her to repeat) that she allowed any twinkle of humor or of the charming natural self that she was while bowing to penetrate thru the brittle armor of theatrical

Also she made too frequent use of certain prop devices such as fans (she broke one to bits in the sheer ferocity of one of her dances), her hair, hair pins and hat. She need not resort so often to such things as she is otherwise so imaginative.

Miss Maracci will no doubt be the center of many a controversy in the promising career which lies ahead of her. Her style will probably be copied far and wide. I hope she will become more pliant and true to herself. She really doesn't need to affect any intensity of style as it is already there.

CALIFORNIA by DORATHI BOCK PIERRE

ARGENTINITA, Philharmonic Auditorium, November 23, 25.

The first dance attraction on the L. E. Behymer concert season presented Argentinita and her company. Every returning performance of Argentinita finds her more firmly entrenched in the admiration and affection of her growing audience.

Her art is so fine, so emotionally exciting, that it is difficult to evaluate or criticize it from an objective viewpoint. Her program is long, and she, Pilar Lopez and Antonio Triana give and give lavishly of their talent, but you are always aware of a vast reservoir of strength and knowledge which is the unique characteristic of the Spanish people.

Argentinita dances several new numbers this year which demonstrate her versatility and contemporary approach, some of them showing definite modern tendencies and structural composition.

The first time you see Argentinita perform, and hear her sing, it is a surprise, but you realize that her songs are a part of her many faceted art, are authentic and typical, and are thereafter eagerly awaited. Her regional dances are wonderful, but so too are her more interpretive numbers such as the Mazurka, showing that the Victorian influence reached Spain, and although she fitted into the polite social mould, there was a purely Spanish twinkle in her eye. A new number this year is L'Espagnolade, a satire on non-Spanish Spanish dancers, which became pure farce, and is a most hilarious and biting commentary.

Pilar Lopez makes her personality and her dancing a very integral part of the program of equal importance to Argentinita. Their work is similar, yet each is essentially independent, standing alone on their own merit.

Triana is the most exciting male dancer on the concert stage today. The thrilling coordination and absolute surety of his technique is breathtaking. It is good to see more of him on this program, and to see him beam at the Oles of the audience. A high tribute to the artistry and authenticity of the work of all the performers is the freely expressed enthusiasm of the large Spanish-Mexican colony in Los Angeles.

Carlos Montoya and Rogerio Machado again added much to the program with their splendid accompaniments.

She was wise in selecting as accompanist Antonio Albense whose fine tone and delicacy of touch were a complement to her work.

MARTHA GRAHAM and ERIC HAWKIN in Every Soul is a Circus

-Barbara Morgan



The Ballroom Observer

A Forum of the Social Dance conducted by

THOMAS E. PARSON

ALMOST a year ago this department predicted that dances of the Folk type would, eventually, become popular enough with the public to warrant attention by ballroom teachers and, more specifically, dance teachers' associations. Based on the failure of an effort to "bring back" square dancing, which occurred a year or two previous to this prediction, our prophecy was discounted by many as just so much empty talk. Something has happened within the past two or three months, however, that has caused an almost complete about face by even the most rabid dissenters to this opinion. Right here in New York City have been formed groups by the dozen, clamoring for leaders to guide them in the intricacies of the Virginia Reel, Portland Fancy, Lady Walpole's Reel, Quadrille's, etc. Needless to say that the demand exceeds by far the supply.

One would assume that only the older folk would be even slightly interested in those dances of yesterday; yet, surprisingly enough, to be seen clapping their hands and stomping their feet to the tune of Old Dan Tucker and Arkansas Traveler—and enjoying themselves tremendously—are many youngsters who, heretofore, had given themselves completely over to jitterbugism. And, you can believe it or

not, one of the most popular night clubs in New York City features nightly sessions of squares and rounds!

Very frankly, we believe the return of these homey oldtimers are really good for what ails America today. Never was there a Fox-Trot, Tango, Conga, Rumba, or even a good old-fashioned Waltz that could create the hilarity, good fellowship, and community spirit resulting from an hour devoted to whooping it up with a hoe-down! And too, very frankly, we sincerely believe that the ballroom teacher who does not take up the study of these dances will be the loser in the very near future. Broad and tolerant smiles, some of them widening into grins, were evident last year when one teachers group, the New York DEA, announced that Folk Dances would be featured at its convention. So popular were these periods that a demand was made for a repetition at the club's January One-Day Session. Donald Moore Chambers, leader of the Squares and Rounds Club in New York, will officiate.

The trend toward dances with set figures and rhythmic sequence is not to be considered new. The Shag, the Big Apple, even the Lindy Hop were dances in which a pattern was followed. Of late we have had the popular Conga with its bom-bom-bom-THUMP! The Valeta Waltz, the Georgian Waltz, were others. On the whole, though, it is music in 2/4 time that seems to suggest "typed" dances. For instance, we paid a visit the other day to Phillip de Revuelta, who conducts one of New York's larger ballroom studios. He is having considerable success with a number he calls a Spanish Schottische which requires, of course, music with a Latin tinge for correct interpretation. Together with Lydia Nurd, an assistant, he demonstrated this dance; later we saw twenty or more couples execute it; still later your observer tried it—and liked it! It's easy. Try it yourself.

THE SPANISH SCHOTTISCHE

Posed by Phillip de Revuelta and Lydia Nurd.
Suggested music: Las Carinosas—Victor Record #46751 A.
2/4 time. Gentleman's steps described.
Lady dances counterpart.

First Step—In Waltz position: Fwd or cortez L (1); fwd R, turn ¼ R (2); balance side L (3); side R (4); in semi-open position touch L toe back of R heel (as in Ill. 1) (5); touch L heel fwd (as in Ill. 2) (6); touch L toe across R (as in Ill. 3) (7); step on L in semi-open position (8). 4 meas.

Second Step—Pass through on R (1); side L, toward LOD, face partner (2); touch R toe back of L heel (as in Ill. 4) (3); touch R heel fwd (opposite Ill. 2) (4); touch

R toe across L (opposite III. 3) (5); side L, opposite LOD, (6); cross L over R (7); turn left to LOD, step side and back R, end in semi-open position facing LOD (8). 4 meas.

Third Step—Touch L heel fwd (as in Ill. 5) (1); touch L toe across R (2); fwd L (3); fwd R into closed position, commence R pivot (4); back L, pivot R (5); fwd R (6); back L (7) fwd R to complete pivot, end in semi-open position (8). 4 meas.

Fourth Step — Repeat Third Step. Then repeat dance from First Step.







Begenau and June, a Donald Sawyer Team, now appearing nightly in the Mary Murray Room of the Hotel White.

—Townsend

Foot - Notes -

IRINA BARONOVA is excited over the possibility that she may make a picture based on the book Ballerina by Lady Eleanor Smith and is looking forward to the title role which, like Helen Hayes' part in Victoria Regina, requires that she progress during the span of the picture from a young girl of 14 to a woman of 45 desperately in love with the young dancer of her company. After finishing Florian for M-G-M, she and her husband spent the Christmas holidays in Mexico. They are now negotiating a contract to take a company of their own, headed of course by Baronova, to South America in March. There will be eight ballets in the company's repertoire, six of them classics and two new ones to be written. Of the latter one will be American Panorama to

the music of the young Russian composer, Daniele Amfithetroff.

NANA RUTH GOLLNER was not able to dance the first week's performance of the Ballet Theatre due to a sprained toe. She was replaced by Annabelle Lyons, Nina Stroganova and Karen Conrad in various ballets.

ANOTHER NEW ballet company flashes across the horizon! The Flamingo Ballet "in keeping with a name inspired by a bird of rare and brilliant plumage, will aim to color and spotlight recognized artistic direction in the field of traditional and modern ballet," the initial announcement reads. Alexis Dolinoff, assisted by Mme. Maria Yakovleff, is artistic director. Plans call for professional productions for theatre, concert stage and motion pictures. A series of ballet motion-picture shorts to be filmed in color at the West Coast Sound Studios in Manhattan are now in the course of preparation. The first, At the End of the Rainbow, based on a scenario by Rolf Rafallo, will have Alexis Dolinoff as choreographer. In addition to this a new ballet Twelve Dancing Princesses, featuring children in all its roles with Mr. Dolinoff as director, will be presented at the Barbizon-Plaza Theatre Saturday evening, March 23. A preliminary concert with twelve of Mr. Dolinoff's pupils was given at the Barbizon-Plaza January 14.

AS A RESULT of the winter spent in their work-studio at Chapel Hill, North Carolina, Miriam Winslow and Foster Fitz-Simons have come forth with two new numbers to be introduced on their New England tour. One is a companion piece to Mr. Fitz-Simon's Archangel of last season (recognized as St. Michael and now so programmed) which will be called Lucifer, The Fallen. Miss Winslow's new solo work is entitled Puritan embodying the romance which the Pilgrims found in their religion. Two other larger works, not now complete, will be put into the repertoire in February when the Southern tour starts.

RAGINI DEVI appeared in Concert at the Barbizon-Plaza Theatre January 7.



Alexis Dolinoff who announces plans for a new ballet company

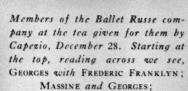
MIRIAM MARMEIN leaves the middle of January on her second transcontinental concert tour to the West Coast and back. A first appearance in Denver will be included in addition to return dates on the Pacific Coast, in Texas, Chicago and many Pennsylvania colleges.

THE DANCE THEATRE SERIES of the YMHA has added an extra recital to those already announced. It will be given February 18 and will feature Anna Sokolow and her group. Miss Sokolow has just returned from Mexico where she was invited to teach by the Mexican government.

CARLOS reports: Ann Pennington is back learning new routines . . . Lenore Sola, Laverne Lupton, Vera Fern and Diane Sinclair are four of the specialty dancers in

(Continued on page 27)





PAUL HAAKON chatting with Mrs.
Massine and her famous husband;
a group in which Phil. AUDETTE
appears in the foreground; and, at
the extreme right, IGOR YOUSKEVITCH
and his wife.







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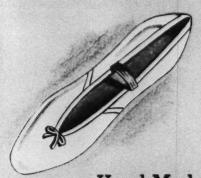
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by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from October, 1939)

In selecting originals, seek variety; choose of every style, of every class. Always copy from productions of talent, not from those of mediocrity; and in this we should not be swayed either by caprice or private interest. Nature, ever varied and fruitful, will continually supply entire subjects, or hints at least. Neither are the works of poets and historians yet exhausted; they still present great resources to the balletmaster. The same subjects, too, may be again and differently treated.

It is no difficult matter for a man of genius to give a fresh form and a different turn to what has already been before the public. Art can add a new interest to a known subject. A lively and active imagination surmounts every obstacle. Thus there appears to be a crowd of characters to describe; and the French artist will dispose of them in a manner the most advantageous to his production.

CHAPTER XIX
ON ITALIAN COMPOSERS AND MIMES OR
BALLET PERFORMERS

"Les arts imitatifs otent a la realite ce qu'elle a d'odieux, et n'en retiennent ce que qu'elle a d'interessant. Il suit de la, qu'il faut epargner aux spectateurs les emotions trop penibles et trop douloureuses."

(Barthelemy.)

If French composers give up too much to the fabulous style, the Italians appear to abandon themselves too much to the tragic, and in their productions scenes are rarely exhibited that are calculated to relieve the depression of mind caused by the gloominess of the subject. These mournful pieces are characterized by scenes of a horrible description; and the stage appears like the theatres of old where gladiators came to combat and die.

The imagination of such writers delights to revel amid slaughter and tombs; the furies of destruction seem to attend all their conceptions; and their dark and dreadful exhibitions generally terminate in crimes or revolting executions.

Cold enthusiasts may applaud such a style, while they remain unmoved at representations of true pathos; sublime composition has no attraction for them. The multitude also delights in such exhibitions; but it is in the power of true taste to destroy the charm

Note. "If it is against the principles of morality to endeavor to debauch the mind by licentious exhibitions, in which every sense appears lost in pleasures, should it be permitted to display to the eyes of an audience execrable and unnatural passions? Which is more scandalous, the fury of a tyrant or the ecstacies of licentious pleasure?" (Lemierre.) The dance withdraws itself from such

terrible scenes; Terpsichore flies from the sight of murder, death, and corpses. There are certain things that should be kept entirely away from the scene, and there are others of which a glimpse is sufficient.

Too much attention cannot be paid in selecting subjects intended for ballets. Those in which dancing may be introduced must not be appropriated to the tragic style; and, on the contrary, the gay movements of the comic ought to have nothing to do with tragic gravity and pathos. When working up serious subjects, the original, as has been already observed, must be modified and embellished.

Those representations that are rather horrid than tragic should never stain the scene; they are rejected by good sense, and our feelings are wounded by them. Many artists are aware of the defects of such persons; but still do not avoid them while composing for certain audiences, whose taste appears to rival that of the more serious and calculating inhabitants on the banks of the Thames. (Sig. Blasis does not yet know us à fond.)

The Italians like to be deeply affected and agitated by the power of theatrical representation. Melpomene holds strong dominion over them, while the empire of her sister, Thalia, is weak. Such a predilection may be attributed to the force and fire of their imagination, and to a deep and characteristic sensibility.

They require to be as much moved and transported by a ballet as by a spoken piece. They require of pantomimic performers the utmost exertion, and criticize a ballet-master as unsparingly as they would a dramatic poet. This severity, however, is advantageous to the art, since it excites talent, and is a proof of the great interest taken in it by the public.

It may be remarked of those artists to whom this chapter is dedicated that the pantomime of their pieces absorbs all the action, to the exclusion of dancing. That, however, cannot be called "ballet" that consists of pantomime only.

Those plots, therefore, should be chosen in which dancing can be appropriately introduced, for it would be impossible and ridiculous to exhibit a divertissement on a subject of a character too tragic for such joyous amusement. Let the coloring of your picture be varied, but let that variety be disposed with art. Thus, let gloomy scenes be insensibly shaded off into the light and gay. Painful and pleasant emotions depend upon such an arrangement, which, if managed with taste and judgment, enable us to witness, without surprise, tragic scenes succeeded by the graceful movements of the dance. Such well-disposed contrasts as these constitute the ballet, instead of the simple pantomime, and in this method certain tragic subjects also might be treated which, at first, might not seem adapted to the object of a ballet.

NOTE. Blasis criticism of the gloominess of the Italian ballets to which he refers would be quite in order as respects the new "Modern German" productions. It would appear almost that the moral which their composers strive to impart is that everything of beauty and healthful gaiety should be banished from a world already burdened with depressing conditions. He says truly that "Terpsichore flies from

the sight of murder, death and corpses," but our modernists appear to have no other ideals of beauty and truth than a pseudo-intellectual representation of ugliness and brutality. Their action is strained and utterly devoid of that freedom which they forever preach, and their costumes, decor and music are morbid and unaccessarily gruesome. Is it not possible that in their effort to create a "new" art they have found themselves restricted to those elements that have been ignored or discarded by legitimate composers?

A. J. S.

In Italy, excellent historic and mythologic ballets have been produced and represented with such magnificence and perfection as have remained unrivalled; and the severest critics found themselves obliged to applaud. These, however, exhibited no disgusting horrors, nor any circumstance tending to corrupt the manners. Those who wish to attain celebrity as composers should constantly refer to such models, keeping them ever in view, even amidst their own inventions; thus would they secure the applause of men of taste. By this method, young composers would avoid committing these two palpable errors: first, that of seeking to inspire horror instead of pathos; and that of making pantomimes instead of ballets.

In a ballet the dance should partake of the plot and interest of the piece, at the same time that it becomes an ornament to it. Some Italian artists, either from an ignorance of the art, or from a determination to give up all to pantomime, neglect dancing. French composers, on the other hand, pay not requisite attention to the art of gesture, treating as secondary the principal and most important part of a piece. But each department claims its due share of attention; when one encroaches upon the rights of the other, the performance must become extravagant.

To the greater part of Italian composers, it might be suggested, that to enlarge the limits of their productions, and in order to become less tragic, and more varied, they should examine the best ancient and modern romances, the renowned deeds of chivalry as described in certain poems, eastern fiction, and fairy prodigies. These works present a treasury of excellent materials, capable of enriching the repertoire of ballet-masters with every kind of novelty.

There are certain composers not content with the system of performing already established by taste and reason, who would introduce a new method, of which the following is the principle. They declare that pantomime should be regulated, not only by the rythmus and cadence of the air, but that an actor should mark with his arms or his legs every bar, and even every turn in a phrase of music. They also require that a step should be executed in certain passages to every note. Thus steps and gestures would be multiplied to infinity, while the spectator, dazzled and confused by rapid motion, finds himself unable to attend to the plot of the piece. The performer, too, exhausted by incessant exertion, finishes the scene, but without producing the least effect.

The consequence of this false system is, that the dancer, being obliged to take for each single gesture, two or three steps, to keep up with the measure of the air, and being obliged also to by over the stage in diverse directions, his steps must absolutely become pas dansans, that is to say, pas de bourree, des chasses, des contretems, des glissades, etc.

It is easy to imagine what would be the laughable effect of pantomime thus executed.

(Continued next month)

PRESIDENT THAYER VISITS TEXAS

PRESIDENT LEROY H. THAYER of Washington attended the joint Convention of the Texas Association of Dancing Teachers and the South Texas Association which was held at the Buccaneer Hotel, Galveston, Thursday and Friday, Dec. 28-29. Mr. Thayer traveled by plane and experienced some very bad cold and snowy weather. Leaving Washington Wednesday evening, he arrived in Houston Thursday morning, Dec. 28 completing the trip to Galveston by bus. On his return trip, he stopped at Shreveport and Atlanta. Mr. Ivan Tarasoff of New York City was guest teacher for the Texas Convention, this being the third year he has been called on to teach there. Other teachers on the faculty included Elmer Wheatly, of Waco, Tap; Miss Tommye Gracey, Fort Worth, tap; Miss Miriam Widman, of Beaumont assisted by several of her pupils, Acrobatic; Helen Kingsbury, of Dallas, Ballroom; Virginia Self, of Dallas, Tap; Miss Leona Mellen, of Galveston, Spanish; Miss Judith Sproule, Beaumont, Modern Classical; Mrs. Emmamae Horn, Houston, Children's work; Miss Vida Godwin, Galveston, Ballroom. The Convention closed with a banquet at which President Thayer was guest of honor.

Thayer was guest of honor.
GEORGIA TEACHERS COMPOSE
NEW BALLROOM DANCE

With the popularity of the book, Gone With The Wind and the recent release of the film, the Georgia teachers cashed in on the publicity and created a new ballroom dance called the Scarlerhett. The dance was composed during the two day Convention of the Georgia Dancing Masters Association held at the Ansley Hotel, Atlanta, Ga., Dec. 28 and 29. The title of the dance was selected by combining the two important characters of the book, "Scarlet" and "Rhett" to make Scarlerhett. It is described as a dance easy to learn because of its simple, swingy rhythm. The basic principle, lifted from old time southern dances, is that on every fourth count one foot is tapped at the back of the other in a curtsey.

CHRISTMAS CARDS

The Secretary-Treasurer and his wife once again received many beautiful Christmas cards from members of the D. M. of A. during the Holidays. One received from Mrs. Teresa Norman of Winnipeg, Canada was quite unique. It shows a reproduction of

Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by WALTER U. SOBY

MRS. JANE URE SOBY

THE AMERICAN DANCER joins the members of The Dancing Masters of America, Inc., in extending deepest sympathy to Secretary Walter U. Soby on the sudden death of his mother, Mrs. Jane Ure Soby, at Hartford, Connecticut, December 30. She was in her eighty-third year, having been born in London, England, October 29, 1856. The funeral was held on New Year's Day.

Mrs. Soby was a familiar figure to the older members of the Dancing Masters, having been her son's constant companion at conventions in the early days. Inasmuch as Mr. Soby commenced his teaching activities when he was only eleven years old, his mother conducted the business affairs of the school, being prominently identified with it for twenty years, and, for the first nine years, was the accompanist.

In 1906, when young Walter Soby attended his first convention in Boston (then the old American National Association which was later to become the DMA) Mrs. Soby accompanied him and she may be seen in the group picture which was taken that year and which appeared in the January, 1939 issue of The American Dancer. Although she was not a dancer herself, she was devoted to music and dancing and thoroughly enjoyed the convention activities in the days during which she attended the sessions. She maintained a keen interest in the affairs of the Association and although she had not been present for many years, always inquired about the older members and their activities when her son returned home from conventions.

Although most of us who became identified with the DMA in later years did not know Mrs. Soby her name was legendary for her son never failed to credit to her inspiration and help the early success which formed the cornerstone for his present successful business.

His many friends share with Mr. Soby his sad loss and extend heartfelt sympathy.

-Ruth Eleanor Howard.

three British flags and the verse on the inside reads as follows—

There's a deep and special meaning To our Christmas time this year, For we are standing loyal To the flags we hold so dear, And mingled with our Christmas joy Comes pride in knowing, too That in the days ahead we'll keep Our country's honor true! CUPID STILL AT IT

Following up the Bulletin appearing in last month's issue of THE AMERICAN DANCER, in which we announced that "Cupid is busy in the D. M. of A.", the Secretary received a letter from Dorothy Turner, Secretary of the Western N. Y. State Council stating that seven of their members have been married the last few months. They are as follows: Gertrude Kendall, now Mrs. Edward Plante, (Continued on page 38)

The faculty and teachers who attended the 1940 Convention of the

Texas Associations at the Buccaneer Hotel, Galveston, Dec. 28 and

JUDITH SPROULE, president of the South Texas Association.

29. In the center is DMA President Leroy H. Thayer flanked on the left by Frances B. Bleeker of Ft. Worth (Secretary) and





EAFIM GEERSH, who heads his own school in New York

1. Betty Bell and James Corbitt, Jr.;
2. Dickie Jenkins and Jean Porter Dozier;
3. Joan Wells, Jean Thurman and Agnes
Ann Lashlee; 4. Jean Vaughan; 5. Ella
Bell Benton, Betty Bell, James Howard
Corbitt, Jr., Reecy Davis, Carolyn SchuBert; seated—Rosemay Leitzinger; 6. Peggy
Theilman and Betty Milraney. This group
of advanced students from the Pauline
School of the Dance and Allied Arts of

PHYLLIS DUBUS of Richmond Hill, N. Y., student of the Jules Stone School who demonstrated for Johnny Plaza at the D. M. of A. Normal School.



Student and Studio

Nashville, Tenn., appeared recently in a charity program sponsored by the Paramount Theatre and the Nashville Banner, a Nashville Newspaper.

• NEW YORK, N. Y.—The February meeting of the New York Society of Teachers of Dancing, Inc., will be held Sunday, February 11, at the Astor Hotel, with President Elsa R. Heilich again presiding. Program chairman Yolan Szabo has arranged the following demonstration program: children's work, Elsa Heilich; tap, Dorothy E. Kaiser; Q-Banero (rumba rhythm), Madelon Quinn; fox trot and waltz, Clara I. Austin. The January meeting, which was held January 14, featured the Lindy Hop by P. J. Mastrolia; Tap Polka, by Mme. Annette; children's work by Florence Topham; fox trot by Albert Butler and ballroom novelties by M. C. Richards.

Vincenzo Celli has gone on tour as ballet master with the Ballet Russe de Monte Carlo. Mr. Celli was so successful in conducting the company's classes during the engagement in New York that he was sent for to join them in Chicago and continue the tour. During his absence, classes are being taught in the Celli Studio by Mme. Cia Fornarolli-Toscanini, former ballerina at La Scala, Milan, when Celli was ballet master and first dancer there.

Irma Otte Betz died suddenly December 3, in New York.

Two Donald Sawyer teachers, Begenau and Joan are dancing at the cocktail hour in the Mary Murray Room of New York's Hotel White, featuring the Conga. Two other teachers from the school, Joan Wigman and Joseph Paige have just opened a new studio in the Miami Biltmore, Coral Gables, Florida. They give lessons in the popular dances and appear in the Cascades at cocktail time and during the evening in the Giralda Room in ballroom exhibitions. Mr. Sawyer himself will again teach at the one-day meeting of the Chicago National Association of Dancing Masters on February 4.

Herbert Harper, who arranged the swing numbers for the current Broadway musical Very Warm for May is now connected with the Nimura Productions in Carnegie Hall. Buddy Ebsen, Eleanor Holm and Ray Bolger are a few stage personalities for whom he has designed routines and he collaborated with Balanchine on the dances in On Your Toes and set the routines for Porgy and Bess.

Frances and Amos Chalif introduced a new ballroom dance, The Russian Swing at the Russian Ball given at the Plaza Hotel November 30. Polly Korchein is holding classes at Chalif's in modern dance designed especially for women who seek lithe figures, for actresses, professionals and for physical education instructors. In-service credits are given for all these courses by the Board of Education. This year's Christmas course at the Chalif school had an unprecedented attendance by teachers.

Wally Jackson is using films for dance teaching. It is his practice to film a beginner at various intervals and by running the picture to show the defects thus bringing about quick correction.

• BROOKLYN, N. Y.—The Howell Dancing School presented a mid-term revue, Look Us Over at the Brooklyn Masonic Temple, December 8. Following the show

the Club Royal Orchestra played for dancing and Mrs. Howell and Don Le Blanc taught folk dances of various nations.

GLENDALE, L. I.—Three pupils of the Dorothy E. Kaiser Studio, Muriel Werner, Muriel Iseman and Alice Pooselt appeared with Major Bowes on his program over CBS during the holidays. Other groups from the school appeared at benefits for the Lions Club of Ridgewood, N. Y., the Ruptured and Crippled Children's Hospital of New York, the Parent Teachers Association of P. S. 119 and many other places. Miss Kaiser taught at the monthly meeting of the Rhode Island Dancing Teachers Club at Providence, January 7.

Providence, January 7.

• ELMHURST, L. I.—Joan Gloss, dancer and singer, Jean Fortier, pianist and acrobatic dancer and Henry Jung, violinist and pianist, three junior students of the Miller Sisters Studio presented a program of dances, songs and music at the school November 17.

• ROCHESTER, N. Y.—Gladys D. Bliss has engaged Harry Mathews, formerly manager-director of the Twelve Aristocrats, vaudeville dance act, and recently of the team of Mathews and Chall, as ballroom instructor in her RKO Palace Theatre Studio.

Studio.

• MIDDLETOWN, N. Y.—Marion and Eddie Mack have a class of fifty pupils at their local studio on Saturdays and a class

of sixty-five on Thursdays and Fridays at

their Port Jervis studios.

SCHENECTADY, N. D'Amico, selected by the Gertrude Blanck School of this city for this month's Honor Roll has a perfect attendance record since she enrolled in September 1937. Although only ten years old she takes class and private work in tap, ballet and Spanish and has appeared on at least fifty programs aside from studio recitals in the two years she has been studying. Eugene Miller, last month's Honor Student, has decided to make dancing his career although when he commenced his studies it was on the advice of his doctor and for the purpose of lengthen-ing one leg which had been injured in an automobile accident. His teacher now rates him most proficient in ballet with excellent elevation and extension, although he is also well known for his exhibition ballroom dancing with his little partner, Joyce White and for extraordinary style and rhythm in tap.

SOUTH ORANGE, N. J.—With many

SOUTH ORANGE, N. J.—With many programs scheduled for the students of the Leona Turner School of Dancing, the winter promises to be a busy one. Between December 1 and 18 professional students of the school appeared on at least six programs. Ruth Mason, assistant at the school, is now teaching ballet and tap at Clinton School in Maplewood besides classes at both the South

(Continued on next page)

THERE probably is not a dancer or a dance school throughout the land that will not share our sense of deep personal loss upon learning of the death of Salvatore Capezio, founder of the firm which bears his name. Mr. Capezio, who was in his seventieth year, died suddenly, January 4, at his home in Paterson, N. J.

Known personally to practically every teacher and thousands of dancers and students in the United States, Mr. Capezio was in truth a patriarch in the profession. Coming to this country after his apprenticeship in shoemaking for the theatre had been served in Italy, he established his own business in New York in 1887. Five years later, in 1892, he became official shoemaker to the Metropolitan Opera, making both costume shoes for the singers and dance footwear for the corps de ballet. In 1915 Anna Pavlova indorsed his shoes in a signed document which was one of his most treasured possessions, and in 1925, at the Paris Exposition, Capezio dance slippers won the Gold Medal.

His life story, covering the building step by step of a business which was destined to grow from a little shoeshop in "the forties" to a big manufacturing concern with agencies in all the principal

Salvatore Capezio



cities, reads like an Horatio Alger tale. Dance footwear became his forte, overshadowing, in his personal interest, all other phases of the theatrical trade, and so, as his staff increased, he devoted more and more of his own time to improving and developing shoes for dancers.

His last instructions were to Georges, who was working on an order for the Ballet Theatre. "Make these the best shoes the Capezio organization has ever turned out!" and, fearful lest the shock would prevent him from personally carrying out these last wishes of his friend and employer, Georges was not told of Mr. Capezio's death until they were fulfilled.

In accordance with his expressed wishes, the business will be carried on by the officers of the corporation, all men who have been with the firm for many years. Among these are Ben Somers, Vice President, who has been twenty years in the New York office; Nic Callan and Ralph Aceto, who have been with Capezio for fifteen and fourteen years respectively; Herbert Tieman, in Boston, who has had the Capezio line for twenty-four years; Al Keller, who has been Chicago manager for ten years; Bill Morgan, who had the Capezio line for twenty-five years and has been manager of the Los Angeles branch for the past five; his brother, George Morgan, who was also with the line for twenty-five vears and has been manager of the Hollywood branch the past two; and Ted Nelson, for ten years with the line and the past two manager of the San Francisco branch.

Kindly, conscientious and sincere, Salvatore Capezio will be remembered for his friendly interest in and lasting contributions to the dance world and his loss will be keenly felt.



Anne Ducet Burgess, trained from babyhood by Adolphe Robicheau, Boston, is now a featured member of his concert group.

STUDENT AND STUDIO

Orange and Cranford Studios. Although the Clinton School classes are sponsored by the PTA the price per lesson complies with the DMA Code of Ethics by which all members are governed.

- MERCHANTVILLE, N. J.—Doris Finger and a group of little tots from the Gladys Kochersperger Studio danced for the patients at the Lakeland, N. J., Hospital during Christmas week.
- PROVIDENCE, R. I.—Larry Simond's Modernistic Studios held "open house" Friday evening, December 22, at which time fifty-six of the adult students attended a "Woolworth Party." Saturday afternoon, December 23 was the occasion of the Christmas party for forty youngsters. Guests at each party made a Christmas recording on Larry Simond's recording machine, enabling, each one to hear his own voice.
- HYDE PARK, Mass.—A number of the Lillafrances Viles students participated in a variety of programs for churches, lodges, etc., during the Holiday season. In the studio the annual Christmas tree party with carols about the tree was held in addition to parties in the various branch studios. Olive Kent Gilman assisted by Mrs. Percy Gilman, Little Dawn Carol Rice, assisted by her older sister Dolores, Diane Coobrith, Sally Arlene Leonard and Jerry and Jackie Coveney participated in the entertainment presented at the annual Fair and Bazaar of the Roslindale Unitarian Church the latter part of November and the Rice Sisters, augmented by Miss Audrey Rice and Beverly MacPhee took part in the three act musical comedy New Faces at the Hyde Park Current Events Clubhouse in December.
- BOSTON, Mass.—A new association, The Massachusetts Dancing Teachers' Asso-



MISS BETTY LICHT, now with the Roxyette Line, former student of the C. & D. Studios, Hackensack, N. J.

ciation, Inc., has been formed and incorporated under the laws of the Commonwealth of Massachusetts. Its purpose is to eventu-(Continued on page 32)

Prominent Jeachers









Starting at top reading from left to right are: Betty Gorman and Nanette Morse, conductors of the Lou-Ann School of Dancing, St. Albans, N. Y.; Miss Edwina Robinson, Director of the Edwina Robinson Studio of the Dance, Galveston, Texas; and Thomas Riley, Ballroom Instructor at Mitzi Mayfair School of the Dance, E. Orange, N. J.

Second row: Fern Marie Snyder, daughter and assistant of Marie E. Miller, Cleveland, Ohio; Miss Joan, Directress of the Joan's Studios, Chester, Pa.; Florence Baron, assistant teacher at the Nellie Cook School of Dancing, Brooklyn, N. Y., pictured with her partner, George Florence; and Marcella Donovan Perry, teacher of the Donovan Dance Studio, Houston, Texas.

ally place all dancing activities under the supervision of the State authorities, a State Board to administer a rigorous and qualitative examination which every teacher would be required to pass before he would be permitted to teach as the ultimate objective. There are already more than sixty members. Other teachers in the district who are interested in further information may communi-cate with James A. Shanahan, Chairman, Hazel Boone, Treasurer, or Veronica R. Sheridan, Secretary, at 475 Boylston St.,

• PHILADELPHIA, Pa.-The Crescenta School of Dancing was selected by Prof. Giuseppe Parentin, Cultural Attaché of the Consul General of Italy to present the dances in the operetta Le Avventure di Pinocchio at the Academy of Music, April (Continued on page 32)



ARLOVA-PRIDEAUX BALLET ENSEMBLE

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FOOT-NOTES

(Continued from page 19)

Too Many Girls . . . Audrey Palmer, Stanton and Ross, and Charles Walters are in Du Barry was a Lady . . . Gower and Jean are in Streets of Paris . . . Naiomi Libby is in Helzapoppin . . . Iris Wayne is in Charles Fisher's Folies Bergeres . . . Betty Bruce is starred in the International Casino Revue . . . Jack Whiting, Grace McDonald, Kay Picture, Jack Seymour, Evelyn Thawl, Miriam Frankel, and Elinor Eberle are in Very Warm for May . . . Lee Lamont who has been learning some new routines is leaving soon for Florida . . . Ruth Riley is also getting new routines . . . Christine Forsyth and Lois Palmer are in *The Scandals* . . . Betty Keene's sister, Jane, is taking ballet from Miss Cole . . . Madlyn White starts her third month at the Club Queen Mary . . Vivian Newell is in Havana . . the Deane Sisters are leaving for Chicago after getting three new routines.

THE BALLET THEATRE is offering a total of twenty-one ballets, six of them world premieres and five of them American premieres, in the three week engagements which opened January 11 at the Center Theatre. Fokine's revival of Carnival is scheduled to bring Adolph Bolm back for at least one performance in the role of Pierrot which he made famous. Antony Tudor, the English dancer and choreographer, will dance the role on another occasion.

ANNE RUDOLPH, one of Chicago's own dancers, appeared at the Goodman Theatre in a solo dance concert, January 7. Among the compositions presented were Democracy, Woman Song, A People Look at You, Complexity of Being, Scaramouche and a new group of satires and comic sketches in which Miss Rudolph excels.

THE MODERN DANCE GROUP of Minneapolis is having an open meeting this month to discuss the meaning and purpose of Modern Dance.

THE NASHVILLE CIVIC BALLET gave its first performance of the season January 4. Forrest Thornburg, the director who has been teaching at the Hans Wiener School in Boston, appeared with the company which he founded. This organization does all its own costumes, scenes and props. Each girl works in a daytime job and devotes her outside time to dancing.

BUCK BENNY RIDES AGAIN, the latest Jack Benny picture being made at Paramount Studios in Hollywood has the Merriel Abbott Dancers in one sequence.

DAVID LICHINE AND TATIANA RIABOUCHINSKA sailed with seventeen other members of the de Basil Company for Australia December 6.

PAUL SWAN, dancer, actor and artist, at one time hailed as "the most beautiful man in the world," has returned to live in California after many years in Paris.

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—Walter Terry, Boston Herald, Dec. 17.

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—Norman Nairn, Rochester Democrat-Chronicle.

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—A. J. Warner, Rochester Times Union.

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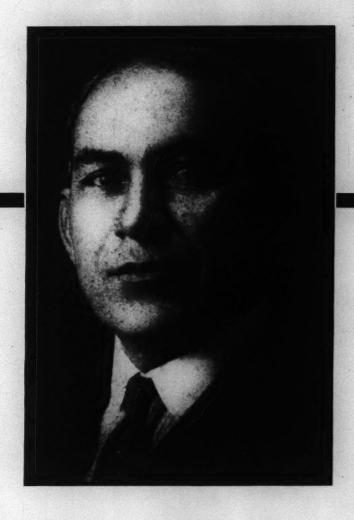
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In Memoriam....

It is with the deepest regret that we, the employees and associates of SALVATORE CAPEZIO, pay our last respects to the Master Builder of Dance Footwear, the man through whose enterprise and genius the Capezio organization was founded and built. His untimely death marks the passing of one of the most colorful and beloved figures in the world of the dance—one whose entire life was devoted to serving the dance. The high ideals of quality and workmanship which Capezio instilled into the organization, ideals from which he never wavered, will be consistently maintained by us who follow him. For each member of the Capezio personnel is an expert in his own right, thoroughly trained by Capezio himself, to carry on where the master has left off.



+ Honor

Starting at top of page, reading down: Miss Betty Mae Harris presents the O'Malley Sisters of Perry, Iowa, dancing team; these girls have grown up in MISS HARRIS' SCHOOL, having not missed a season's work in thirteen years; pupils of the Jones Dance STUDIO, St. George, S. I., N. Y., in the Modernistic Ballet recently presented at the Ritz Theatre; l. to r., LaVerne Gottlieb, Billy Hughes, Peggy Conway, Rosalind Fortini, Joyce Sutter, Janet Balton, Madelyn Trentalance, Jack Sutter and Virginia Meinking, proteges of the PEP GOLDEN STUDIOS, Cincinnati, Ohio; ETON CHORUS, I. to r., Caroline Sage, Florence Songer, Betty Reid, Virginia Leipold, Gloria Paynter, Clarice Cropp, Jane Wilcox, Nancy Ryan, Norma Lane, Lucille McKittrick, Patty Hanes and Althea Jones, pupils of MIRIAM KREINSON, Bradford, Pa.; The Simpson Family, all pupils of HAZEL BOONE, (Mrs. Harold Simpson) of the HAZEL BOONE SCHOOL OF DANCING, Boston, Mass., l. to r. Shirley, John, Hazel, Marilyn, Harold, Robert and Sandra; a group of students of ELEANOR A. SHUPE STUDIOS, Warren, Ohio.

Second row: Rose Marie Cataldo, 12 year old toe and tap student of the HASKELL-PETERSON DANCE STUDIOS, New Rochelle, who recently appeared at County Center, White Plains, N. Y.; Myrna Williers, a favorite of Havana audiences, talented pupil of IRMA HART CARRIER, Havana, Cuba; Darlene Doutt, 5 year old student who is in her fourth season at the Audrey Ann Studios of Danc-ING, New Kensington, Pa., specializing in tap, under the personal direction of HELEN SCHELOT SCHULTZ (photo by Reick); and Ginger Lawler, one-hand front walkover, pupil of the Cortissoz School., ROBERT L. JONES, Acrobatic Dept., Philadelphia, Pa.

Below, left: The Misses Reverley Wareham and Patty McMahon, pupils of the WARD SISTERS STUDIOS OF DANCE ARTS, Minneapolis, Minn., and right: The Jones Twins, Earline and Wanda, who are demonstrating "The South American Way" for MARJORIE JEANNE of Muncie, Ind., at the January meeting of the C.D.M.A.





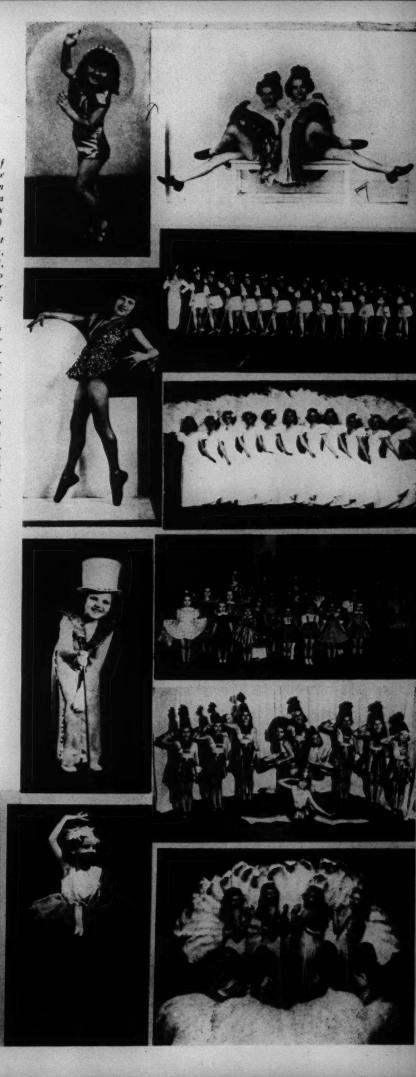


Roll + + +

Below, left: MISS JACKIE WHITE, Birmingham, Ala., and one of her honor pupils, Miss Bessie Junita Cowden who won the place of Miss Springdale, were chosen to lead the Howard Southern Parade on Thanksgiving morning; and right: Dorothy and Anna Pasquel, who have not missed a lesson in three years at LARRY SIMOND'S MODERNISTIC STUDIOS, Providence, R. I. (photo by Sully.)

At top of page, reading down: 5 year old Irene Gerbino, student of LOTTIE ATHERTON, Malverne, N. Y.; Norma Leah Bodensteiner, advanced pupil of VIRGINIA SELF, Dallas, Texas; Joy Heestand, pupil of DOROTHY DALE WEAVER STUDIO OF DANCE, Alliance, Ohio (photo by Demit Bros.), and Nadine Chambers, this month's honor student at the LATHAM SCHOOL OF THE DANCE, Waterford and New London, Conn.

Last row: Betty and Carol Nunmaker, 8 and 10 years old, pupils of DOROTHY BABIN DANCING SCHOOL, New Orleans, La.; Brownee Brown Cadets, Racine, Wisc., in their Military Baton Drill, featuring Miss Brownee Brown as captain of the cadets. Picture taken on stage of the Mainstreet Theatre during the finale of the show, reading l. to r.: June Neany, Betty Hanson, Peggy Bagley, Dorothy Habermas, Marge Dvorak, Winifred Mertins, Jacqueline Quinn, Betty Chadek, Patsy Astrup, Doris Simpson, Patty Cooke and Lorayne Spaulding; Fan Fantasy group from the DENTINO SCHOOL OF DANCING, Peoria, Ill., includes Virginia Bailey, Joan Ashley, Edith A. Gillespie, Betty J. Callicothe, Bonnie L. Singley, Lorraine Hoppe, Anne P. Tobias, Virginia Carius, Wilma Houston and Jean Powers; Babes in Gingham, the twenty-first annual Christmas entertainment for the children of Richmond's Day Nursery, presented by the KOLP SCHOOL OF DANCING, Richmond, Ind., featuring Jane Lafferty, Ann Galvin, Vivian Livingston, Darlene Fleisch, Nancy Jo Mills, Patricia Miller, Patricia Brunner, Nancy Muff, Marilyn Farheuholz, Suzzane Muff, Geraldine Venable, Joan Wilhelm, Delores Dunley, Norma Jean Fowble, Suc Glass, Joan Campbell, Ronald Murray, Dona Mae Combes, Delorah Jane Hatfield, Doris Beam, Dottie Alice Gehr, Joanna Fisher, Alice Gehr and Jimmy Muff; Military Tap Group who took part in the 1939 Recital of the BUNTING SCHOOL OF THE DANCE, Margaretville, N. Y .: Jean Howell, Noel McGarvey, Ruth Low, Judy Lewis, Catherine Blain, Barbara Travers, Ann Robertson, Priscilla Maurer, Betty Holden, and front, Gerry Snyder (photo by Robert S. Wyer); and Gems of Rhythm at the MILDRED DREWS SCHOOL OF DANCE, Richmond Hill, L. I.









Honor + Roll

Starting at top of page, reading down, are: Miss Barbara Wood, pupil of the Flaugh-Lewis School of Dance, Kansas City, Mo.; Anetha and Dolores Kroger, who are fast approaching the professional ranks, pupils of Marion and Eddie Mack Studios, Port Jerwis, N. Y.; Betty Buck, student of Jack Cavan, Hammond, Ind., and Firginia Delre, talented student of the Anne Ochs School of Dancing, New Brunswick, N. J. Second row: Sybil Frick from Teaneck, N. J., pupil of C. and D. Studio of Dancing of Hackensack, N. J.; Colleen Dennis of Red Oak, Iowa, pupil of Cora Quick Studio, Omaha, Neb.; Elizabeth Krum, pupil of the Howell's Dance School, Brooklyn, N. Y.; and Shirley Martin of the Georgette Werner Studio, Peoria, Ill.
Third row: Miss Nancy Raden, pupil of the Adeline Ott Lahrmer School of the Dance,

Third row: Miss Nancy Raden, pupil of the ADELINE OTT LAHRMER SCHOOL OF THE DANCE, Akron, Ohio. Miss Raden is now the captain of the line of Gay Foster Girls appearing at the Earle Theatre in Washington: Joan Farrer in Butterfly Dance, a student of the Lera Rae Dance Studio, Dayton, Ohio: Ann and Richard Pedi in The Bowery, students of Virginia Zimmerman, Chicago, Ill.: Shirley Kline, left, and Dorothy Smith, right, who are studying for a professional career, pupils of Maxene Mollenhour, South Bend, Ind., and Miss Betty Jean Meyers, promising young acrobatic dancer who entertained at the Christmas party given by the Anna Marie School of Dancing, Bridgeport, Conn.

STUDENT AND STUDIO

(Continued from page 27)

22 on the occasion of the celebration of the Birth of Rome Pro Italian Schools.

A new feature of the ballet department of the Cortissoz School has been the forming of the Cortissoz Ballet Club which has created keen interest among the ballet students. Its purpose is the study of the many personalities in the ballet field past and present and their influence, as well as the stories of the various ballets. The dues are used by the members to buy tickets to ballet performances. Nancy Robinson is President; Shirley Levin, Secretary, and Jeanne Bileau, Treasurer.

ALTOONA, Pa.—Pupils of the Ruth M. Barnes School of Dancing presented a delightful studio recital. Those who appeared are: Gerry Davis Oswald, Barbara Copeland, Wanda Koush, Mary Jane George, Lois Phillips, Betty Lou Caldwell, Barbara Doran, Sarah Wilson, Peggy Jean Hileman, Betty Ann M'Donough, Carol Brumbaugh, Caroline Brumbaugh, Peggy Hostler, Nancy Detwiler, Nellie Lou Weitzel and Willard Himes.

• WARREN, Ohio — While Helen F. Lindbergh, principal assistant of the Eleanor A. Shupe schools, spends the winter in New York studying at the American Academy of Dramatic Art, Helen Soboda, dancer and teacher of Ashtabula and Cleveland will take her place, assisted by Jeane Soboda who recently won honors as Miss Ohio and was runner up in the Atlantic City national contest. During the holidays the Shupe school was busy with special holiday parties and engagements among them the J.R.O.U.A.M., Eagles, Grotto, Caldron, K. of C., A. I. and S., Peerless Electric, Kiwanis and others.

S., Peerless Electric, Kiwanis and others.

• AKRON, Ohio—Twelve of the Lahrmer merettes from the Adeline Ott Lahrmer School were a featured act of the Tire Town Topics, an annual revue produced by

(Continued on page 40)

It's Fitting

that Gladstone Fabrics be chosen!



IN the fitting room for the new company BALLET THEATRE, which opened at the Center Theatre, January 11, we find Nana Ruth Gollner being fitted for her costume for Giselle while choreographer, Anton Dolon and designer, Lucienda Ballard, look on. Everything had to be perfect when this new company made their sensational debut and the costumes in this delightful ballet have to retain their glamour and freshness throughout the entire engagement. That is why GLADSTONE FABRICS were chosen.

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* * * Honor

Starting at top of page, reading from left to right are: Charlotte Mae Bergmeier of the Rosalyn Dance Studio, St. Louis, Mo.; Rose Maiuro in Cuban Rhumba, pupil of the LOU-ELLEN SCHOOL OF DANCING, Philadelphia, Pa.; and Jean D'Amico, student of the Blanck School of Dance and Radio, Schenectady, N. Y.

Second row: Patricia Molz, 5 year old pupil of the DOROTHY E. KAISER DANCE STUDIO, Glendale, L. I. Jacqueline Kenyon, student of DOROTHY KIZER of the STOCKMAN DANCE STUDIOS, Indianapolis, Ind. and Margaret Meyer, advanced tap and ballet pupil of VIRGINIA M. WHEELER'S Jersey City, N. J., SCHOOL.

Third row, top: Joyce Roach, Richard Reid, Antoinette DiPani, James Ging, Barbara Marcille, and Robert Kuchman, young shag dancers of the Gladys Bliss Studios, Rochester, N. Y.; below: Outstanding among the young pupils of Elizabeth Bryant Combs, Nashville, Tenn., are Barbara Marshall and Eugene Ozment (pose from their Polka); and Joan Clark, pupil of the Rowley-Felix Dance Studio, Huntington, W. Va.

Last row: A talented young student of Roma Serra, Pittsfield, Mass., and Dana Darwin, 4 year old student of Marcella Patterson, Woodward, Okla.

Below left: Glenyce Jackson, student of the SCHRADER STUDIOS, Charleston, W. Va., and right: Eileen Bongiarno, singing and dancing pupil of the MILLER SISTERS STUDIOS of Elmhurst and Maspeth, who, although only 8 years old, has been broadcasting from New York Radio Stations.





Roll + + +

Starting at top, reading across are: Paul and Norman Dufilho, 5 and 11 years old, promising students of song and tap of the DOROTHY WEIKERTH SCHOOL OF DANCING, Houston, Tex.; Jake Burkhard, Frank Morgan, James Crank, Charles Alexander and Paul Harris, students of the EBSEN SCHOOL OF DANCING, Orlando, Fla., in French Can Can.

Second row: Mary Duncan, professional tap student of Dolores Magwood, Worcester, Mass.; Doris and Virginia Cleaver, students of Gladys Kochersperger, Merchantville, N. J.; and Norma Frum and Danna Byrd of the Morgan Studios, Clarksburg and Fairmont, W. Va.

Third row: Francis Kiernan, specializing in ballet, protege of MISS FLORENCE CAMERA of the FLORENTINE STUDIO OF THE DANCE, Trenton, N. J.; Virginia Gentilella of the LATHAM SCHOOL OF DANCE, Waterford and New London, Conn.; and Patty White, age 12, ballet dancer of Rueth Devenne Ferguson, El Paso, Texas.

Fourth row: Marguerite Buckley, who won the first prize selling the most tickets for the 1939 recital, at the JOY STUDIO OF DANCING AND DRAMATIC ART, Minneapolis, Minn., and Sarah Wilson of the RUTH BARNES SCHOOL OF DANCING, Altoona, Pa.

Below left: Jacqueline Ann Chocola, pupil of the MACDOWELL DANCE STUDIO, Uniontown, Pa.—Miss Chocola does extremely nice work in toe, tap and interpretive dancing.

Right: Paul and Rosemarie Criwellaro of Hyde Park, Mass., advanced students of LILLAFRANCES VILES SCHOOL—this clever brother and sister act specialize in acrobatic and comedy dances.

Last row: Peggy Foster, Florence Voegtle, Rosalie Woods and Laurabell Russel, students of the HATLEY SCHOOL OF DANCE, Joplin, Mo.; and Evelyn Lou Bettine and Sally Anne DeMunzio, students of the BESS NEWTON BROWN STUDIOS, Warren, Ohio.









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ALEXANDRA DANILOVA

(Continued from page 12)

"Yes?" (doubtfully) "But still you can develop it in the person."
"Were you in the school during the Revolution?"

"Yes; the school went on. The American Red Cross took over the school; they protected it and provided food for it. There was enormous hunger when I was in the school, and if they did not take it I would not be here to dance!"

"Did you pass an examination before you left the school?"

"Every year there is a Dancing Exami-nation, and after the final one there is a performance, so that all may be shown at their best on the stage."

"And you left the school when?"

"When I was seventeen. After that I danced for two years at the Maryinsky Theatré, gradually dancing small parts, which is most unusual in the first two years, and then—most wonderful of all—
I danced the Fire Bird with the choreography of Lopokov, the brother of Lydia
Lopokova. It was almost a revolution that someone not a ballerina should dance such

'It must have been very exciting for you!' "Yes; you see at the end of that season the Direction was very pleased with me; they said I had worked very hard and they ask what I would like as a reward."
"And what did you ask?"

"And what did you ask?"
"I ask for"—(here her English failed completely)—"I ask for so much"—and she stretched her arms wide apart—"but four times square of that—of firewood to keep our apartment warm. Was it not a funny thing to ask? But it was so cold."
"Why and how did you leave Russia?"
"I leave in the ordinary way"—very in-

"I leave in the ordinary way"—very in-dignantly, as though I had suggested that she had departed ignominiously in a packing case. "I wanted to study abroad, to make more progress and to see the world. There were five of us—Tamara Geva, Balanchine and two others—all young dancers anxious to study in other countries.

"How did you come to join Diaghileff?"
"We were dancing in Germany, and he heard of us and simply invited us to join his company."

"Do you consider that Diaghileff had any

influence on your artistic career?

'Yes, certainly. He made me! But unfortunately he could not make me completely because he died too early. Each manager like to discover his own artistes and train them up in his own way, but Diaghileff died before I was complete.

"Then his death may have made some difference to your advancement?"

"Yes, because I have had to work and train very hard all by myself. No one would help me because I was not their own 'find,' and the critics like also to write up the very new dancers, and so it has been difficult for me, but now I am in proper position in Ballet Russe de Monte Carlo."

"What did you do after the death of

Diaghileff?'

"I dance in musical comedy-Waltzes from Vienna, then I joined the De Basil Company and then the Ballet Russe de Monte Carlo."

"Do you prefer any special type of role?" "I like to dance everything, but I prefer the classical, and do not, please,"—laughing-"ask what everyone ask, what part I like best, for I have half a dozen favorites and it is difficult to say which of these I prefer."

'Is there anything which you would par-

ticularly like to dance?"
"Nothing special. You see, when I receive each new part I am always very

thrilled, as I like to work in the new part and see what I can develop in it.'

What do you consider to be the future

of Russian Ballet?"

The answer was very muffled as the ballerina had vanished into the depths of a large cupboard and was hanging up her dresses. She continued to discourse vigorously-but quite unintelligibly-for minutes, and then, emerging suddenly, re-marked, much to my relief: "I think it will be better that you put that question again." did so, and she answered:

"The future of ballet will always lie with the Russian Ballet, because whatever talent it may be—dancer, musician, painter, chore-ographer—all have their place in Russian Ballet, no matter what their nationality. This is the tradition of Diaghileff which we are

carrying on."

This seemed conclusive, so I continued: "Do you think there is a future for ballet on the screen?" After thinking for a while After thinking for a while and then trying for some time to make her meaning quite clear in English, Mlle. Danilova answered:

The film is very restricted medium for ballet, as the ballet must be arrange specially for the films; the movements must be special and the angles of the photographs must be specially arrange. This limits the present possibility of ballet on the screen. Some of the ballet look very nice, but some lose their beauty because there is no perspective.'

"What is the effect of an audience on the dancer?"

"Tremendous." "But why?

"Because the applause and the pleasure of the public is the reward of our unseen hard work."

"How do you mean?"

"Because the pleasure of the public and the enjoyment of the public is our enjoyment.

Here she paused, and, looking first at the now empty trunk and then at me, asked very sweetly: "Have you any more ques-

I, remembering how she had told in another interview that she had no leisure except on her annual holiday, hastily said "No," and regretfully took my leave.

It is impossible to do full justice to the charm and beauty of Alexandra Danilova in an interview, perhaps because both are so indefinite! Though not strictly beautiful in feature, she conveys an impression of beauty which it would be hard to equal, while in voice and manner she is completely fascinating and yet both simple and direct.

We hear so much today of "baby ballerinas," who are so often only "ballerinas" through force of circumstances and the lack of more experienced dancers in the company, but let us think for a moment of this young girl of 18 who, being "so cold" and having such an "enormous hunger," yet was chosen to dance a leading role in spite of a full complement of ballerinas, thereby causing "almost a revolution" in the most strictly organized ballet company in the world! Alexandra Danilova was the "toat that winter. Is she not also of Chicago" the toast of London, or indeed of every city where she has ever danced?

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D.M.A. BULLETIN

(Continued from page 23)

Orma Shannon, now Mrs. Vincent Hinderland, Laura Bryan, now Mrs. Rae Hunter, Sylvia Applebaum now Mrs. Theodore Applebaum now Mrs. I neodore
Appelbaum, Eloine Jaynes now Mrs. Harold
Steumiller, Catherine Blackman, now Mrs.
Robert Whetmore, and Jane Flynn, now
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unique plan of exchanging members as guest teachers with one group to the other. At the Nov. 26 meeting, Mr. Oscar Hallenbeck the Nov. 26 meeting, Mr. Oscar Hallenbeck of Albany was guest teacher for tap. Other teachers on the program (members of the Western Council) were Ninita Johns, Syracuse, Ballet; Sylvia Applebaum, Rochester, Modern; Shirley Lange and John Biddlecombe of Batavia, Adagio Lifts; and J. Howard Ferguson, Elmira, Ballroom. Miss Cora Tapson was chairman of the meeting which was held at Buffalo. There was an election of officers, the entire slate of 1939 election of officers, the entire slate of 1939 officers with the exception of the President, re-elected for another year. They are as follows: President, Lorraine Abert, Rochester; Vice-President, Howard Ferguson, Elmira; Secretary, Dorothy Turner, Rochester; Treasurer, Mildred Pond, Rochester; Director 5 years, Gladys Bliss, Rochester; Director 4 years, Margaret Read, Syracuse; Director 3 years, Sylvia Applebaum, Rochesbirector 2 years, Alice Munger, Buffalo; Director 1 year, Laura Bryan, Auburn; Director 1 year, Cora Tapson, Buffalo; Director 1 year, Norma Allewelt, Syracuse; Director 1 year, Shirley Lange, Batavia; Retiring President, Catharine Goodreds.

HEART OF AMERICA, INC. The Del-Wrights were featured at the December meeting of the Heart of America Dance Association held at Kansas City, Dec. 10. The result of the election of offi-cers was as follows: President, Miss Helen Ellfeldt; Vice - President, Miss Kay Buis; Secretary, Miss Nell Jane Rogers; Treasur-er, Miss Helen Thomas; Sergeant at Arms, Miss Corinne Krumholz of Springfield, Missouri. Board of Directors: 3 year member, Miss Marcella Gillespie; 2 year member, Miss Elnor Mae Oyer; 1 year member, Mrs. Martha Flaugh Lewis; Delegate Director, Mr. Robert Lewis.

PITTSBURGH

The meeting of the Dancing Masters of Pittsburgh held in Nov. was such a success it was decided to hold more meetings than the usual schedule. Another successful meeting was held at MacDougal's Studio of Dancing, Sunday, Dec. 17. There was a three hour program of tap routines presented by one of their new members, Mr. Dash. An important business meeting followed the instruction period to discuss further plans for the D. M. of A. Convention next summer which will be held at the Wm. Penn Hotel, Pittsburgh the week of Aug. 4.

NORTHEASTERN NEW YORK STATE COUNCIL, NO. 5

The third meeting of the Northeastern New York Council of Dancing Masters was held Sunday, Dec. 3 at the studio of Ger-trude Blanck in Schenectady. In the absence of President Clark, 1st Vice-President Gertrude Hallenbeck, presided. Mrs. Grayce

Ingersoll of Herkimer and Mrs. Agatha Doerer presented the new Club banner. It is gold and blue and carries the D. M. of A. emblem together with the Club name and affiliation number. It is one of the most attractive seen at any of the conventions yet. Mr. Oscar Hallenbeck was guest teacher at the Western New York Normal School held in Buffalo, Nov. 26 on an exchange agreement. The question of availing themselves of an exchange teacher from the Western Council was tabled until a later date. The Council was tabled until a later date. The faculty included Mrs. Grayce Ingersoll who taught Baby Dances; Mrs. Agatha Doerer, Ballroom and Miss Gertrude Blanck, Tap. Miss Leila Wagar, assistant at the Hallenbeck School was elected into Junior Membership. The next meeting will be held Jan. 21 in Albany.

MASK AND WIG

Once again Walter Keenan, Jr. of Phila-delphia, Penn., a D. M. of A. member, scored a hit with his dance training of the boys of the University of Penn. It was the 51st annual holiday show put on by the Mask and Wig Club of the College. They selected the title Great Guns for the show this year and while there were comments that it was not quite as good as some of the previous shows, it was admitted that if it hadn't been for the dancing the show would have gone flat. More credit for our Phila-delphia member, Walter Keenan, Jr.

PERSONALS HONORARY MEMBER DIES

Following a long illness, Mrs. Ida Johnston Grant died at her winter home in Miami, Fla., Tuesday, Dec. 12. She was a resident of Milwaukee. She was 83 years of age and has been an honorary member of the D. M. of A. for several years. She is survived by one son, Harry J. Grant, of Milwaukee. Your Secretary received the following letter from Mr. Grant:

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My dear Mr. Soby:

Your message of sympathy and lovely floral tribute to my mother is greatly appreciated, and I would ask that you convey my thanks to the members and officers of your association. The uni-form kindness of all my friends has been a source of real comfort to me.

Yours faithfully, Harry J. Grant.

CLEVELAND MEMBER DIES

Edward C. Rauschert, 65, well-known dancing teacher of Cleveland died Monday, Jan. 8 at the Fairview Park Hospital after a brief illness. He began his career 30 years ago when the waltz and two step were the Mr. Rauschert joined the D. M. of A. in 1925 and was a member of the Cleveland, Ohio Club. He was a Mason. He is sur-vived by his wife, Stella, a son, Harold H., two brothers, George and Joe, two sisters, Mrs. Alice Dailey and Catherine and a grand-daughter, Marilyn. The funeral was held at the Daniels Funeral Home, Cleve-land, Wednesday afternoon, Jan. 10.

ST. PETERSBURG

Edward J. Condley, of Auburn, N. Y. is spending the winter at the Elks Club, St. Petersburg, Fla. Mr. Condley not being in the best of health decided to go to Florida where he states "I feel much improved due to this wonderful climate. It is truly the

Sunshine City and that's no exaggeration."
Mrs. Montie Beach, Past President of the D. M. of A., is director-general of a civic improvement committee which with City Federation of Garden Clubs of Houston recently launched a campaign to raise \$15,000 for a garden, center building and Botanical Garden in Hermann Park, Houston. A committee of 400 launched the campaign.

LOS ANGELES, CALIF.
Margaret E. Ketchum, member of Associated Dancing Teachers of Southern Calif., and former Secretary has written a book entitled "Songs and Dances for pre-school Kindergarten and Elementary Grades." It is published by Suttonhouse, Crossroads of the World, Hollywood, Calif. Price of the book is \$2.00.

DAYTON, OHIO

Director Fenton T. Bott, of Dayton, Ohio sends Christmas cards to all of his pupils. Printed on the greeting cards appears the unique caption "We hope Santa Claus will send you back to dancing school." Mr. Bott reports he has had the largest enrollments of pupils he has ever had in the 31 years he has been in business.

DANCE EDUCATOR OF AMERICA No. 24

At the Association's regular monthly meeting, held December 17, two newcomers and old-timer supplied a program of material said to be the most interesting ever presented at a monthly get-together. Mem-ber Carol Singer opened with a Novelty Tap Dance Trio, especially adapted for young-sters. The routine was set to the music of I Only Had a Brain from The Wizard of Oz. That Miss Singer will be drafted for duty again in the near future is a fore-That Miss Singer will be drafted gone conclusion.

Sergei Temoff, in his first appearance before a teacher group, thrilled those present a demonstration of finished ballet. addition, he presented a solo, Dance With a Fan, in which he was assisted by Isabel

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DANSEUR

(Continued from page 15)

boredom of rural peace and plenty returned

with its original force and vigor.

Graduation over, Grandmother began talking about the life work that lay ahead

"When your uncle was here," she stated one evening at supper, "he said he would buy you a Five and Ten Cent store in town. You can pay him back when you get started. The town needs another Five and Ten. The one they got there isn't much good anyway. Now, when you open your store—" She rambled on and on, while I took my last look at her kind, wrinkled old features as I bid her a silent "Farewell." All of a sud-All of a sudden she asked me rather irritably: "What in heaven's name are you staring at me so

After the house had been darkened I listened carefully until she began to snore rhythmically. Certain that she was asleep, grabbed my little satchel full of stiff collars and red winter underwear in one hand, my shoes in the other and crept down the creaking stairway. Once out into the night I relaxed, listened again to make cer-tain I had not been observed and sat down

to put on my shoes.

All the world lay ahead of me-to conquer giving a vision of joy to millionslittle kept aside for myself. Behind me lay Grandma, dear sweet soul. She would awaken in the morning to find me missing. Perhaps about noon she would discover that I had not gone fishing. Sometime during the afternoon she would wander over to tell the Lady. She, of course, would explain everything, even make Grandmother feel happy that I was going out into the world to be a dancer. I do not know if this did happen, for I never saw either of them

Milwaukee had been decided upon beforehand as my destination. It was the closest large city, a little more than a hundred miles. I walked through our village, keeping to the side streets in order to remain unobserved. (Continued next month)

O'Connor, a pupil of his from Montelair,

Donald Sawyer & Company then took over and showed the crowd how a five foot lady would dance with a gentleman of six feet or over, and vice-versa. The dance was called the Gulliver Fox-Trot and was presented in a publicity tie-up with the feature length cartoon, Gulliver's Travels, which opened at Paramount Theatre in December.

Before the meeting press photographers took shots of Bobby Hefftner, who stands next to nothing, with Miss Lynn Atwood looking down from above; Bill Meeker (he's taller than Don Sawyer) and tiny Eugenia Foley, and Herman and Irene Ergotti.

In addition to the scheduled program Iudith and Jacques (she's member Katherine Woodworth) gave a short demonstration-instruction period of their newly devised

party dance, set to the music of Scatterbrain.
The DEA's Mid-Season One-Day Normal School will be held at the Park Central Hotel in New York Sunday, January 28. On the faculty for the day will be Tommy Hyde, tap; Jack King, tap-acrobatic; Margaret Severn, ballet; Nadia Gueral, chil-

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